



LUTHERAN
SUMMER
MUSIC

ACADEMY & FESTIVAL

Sine Nomine Vocal Ensemble Recital

Edwin Andereck, *tenor*
Karen Kanakis, *soprano*
Catherine McCord Larsen, *soprano*
Brian Leeper, *baritone*
David Mennicke, *tenor*
Gary Moss, *baritone*
Beth Ray, *mezzo-soprano*
Karen Wilkerson, *soprano*

Assisted by
Xiao Hu, *piano*
Cheryl Lemmons, *piano*

Noble Recital Hall
Jenson-Noble Hall of Music
Luther College
Wednesday, July 13th, 8:00 p.m.



Program

I

“It’s a Grand Night for Singing”
from *State Fair*

Richard Rodgers
(1902-1979)
Lyrics by Oscar Hammerstein II
(1895-1960)

Nun danket alle Gott

Johann Pachelbel
(1653-1706)

Full Ensemble
Cheryl Lemmons, *piano*

“On Thee Each Living Soul Awaits”
from *The Creation*

Franz Joseph Haydn
(1732-1809)

Karen Kanakis, *soprano*
David Mennicke, *tenor*
Gary Moss, *baritone*
Cheryl Lemmons, *piano*

“Domine Deus”
from *Mass in C minor*

W. A. Mozart
(1756-1791)

Catherine McCord Larsen, *soprano*
Karen Wilkerson, *soprano*
Cheryl Lemmons, *piano*

What Sweeter Music

John Rutter
(b. 1945)
Text by Robert Herrick
(1591-1674)

Full Ensemble
Cheryl Lemmons, *piano*

II

“Suoni la tromba”
from *I Puritani* Act II

Vincenzo Bellini
(1801-1835)
Libretto by Carol Pepoli

Sir Georgio Walton - Brian Leeper, *baritone*
Sir Riccardo Forth - Gary Moss, *baritone*
Cheryl Lemmons, *piano*

“You Are in Love”
from *The Merry Widow*

Franz Lehár
(1870-1948)
Libretto by Victor Leon
and Leo Stein

Hannah - Karen Wilkerson, *soprano*
Danilo - Edwin Andereck, *tenor*
Cheryl Lemmons, *piano*

Viens, Mallika...Dôme épais
from “Lakmé”

Léo Delibes
(1836-1891)
Libretto by Edmond Gondinet
and Philippe Gille

Lakmé - Karen Kanakis, *soprano*
Mallika - Beth Ray, *mezzo-soprano*
Cheryl Lemmons, *piano*

“Là ci darem la mano”
from *Don Giovanni*

W. A. Mozart
(1756-1791)
Libretto by Lorenzo da Ponte

Zerlina - Catherine McCord Larsen, *soprano*
Giovanni - Gary Moss, *baritone*
Cheryl Lemmons, *piano*

Sextet
from Act II Scene 2
of “Lucia di Lamermoor”

Gaetano Donizetti
(1797-1848)
Libretto by Salvatore Cammarano,
after the novel by Sir Walter Scott

Edgardo - Ed Andereck, *tenor*
Enrico - Gary Moss, *baritone*
Lucia - Karen Kanakis, *soprano*
Raimondo - Brian Leeper, *baritone*
Alisa - Karen Wilkerson, *soprano*
Arturo - David Mennicke, *tenor*
Cheryl Lemmons, *piano*

III

“I Got Rhythm”
from *Girl Crazy*

George Gershwin
(1898-1937)
Lyrics by Ira Gershwin
(1896-1983)

Full Ensemble
Cheryl Lemmons, *piano*

“People Will Say We’re in Love”
from *Oklahoma*

Richard Rodgers
(1902-1979)
Lyrics by Oscar Hammerstein

Laurey - Catherine McCord Larsen, *soprano*
Curley - David Mennicke, *tenor*
Cheryl Lemmons, *piano*

“Bess, You Is My Woman”
from *Porgy and Bess*

George Gershwin
(1898-1937)
Lyrics by Dubose Heyward
and Ira Gershwin

Porgy - Brian Leeper, *baritone*
Bess - Karen Kanakis, *soprano*
Cheryl Lemmons, *piano*

“The Promise of Living”
from *The Tender Land*

Aaron Copland
(1900-1990)
Libretto by Horace Everett
(1927-2001)

Full Ensemble
Xiao Hu, *piano*
Cheryl Lemmons, *piano*

Nun Danket alle Gott

Now Thank We All Our God
Who wondrous things has done for all the living;
Who from our mother's arms hath blessed us richly,
And still is ours today.

God make our hearts ever joyful,
Send us lasting peace.
Peace, lasting peace to His people Israel,
And abide with us, and grant us grace.
Lord, redeem us while we live our lives.

Now thank we all our God
with heart and hands and voices.
Who wondrous things has done,
In whom His world rejoices.
Who from our Mother's arms
Has blessed us on our way,
With countless gifts of love,
And still is ours today.

Dominus Deus

Lord God, king of heaven, God the almighty Father.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God, Son of the Father.

Suoni la tromba
from "I Puritani" Act II

I Puritani is set against the backdrop of the English civil war of the 1640s that divided the nation between the largely Puritan supporters of Parliament under Oliver Cromwell (the Roundheads) and the Anglican and Catholic Royalists faithful to the Stuart monarchy (the Cavaliers). In this duet, Georgio and Riccardo sing of the possibility of death and victory the following morning when they go into battle.

GIORGIO

Riccardo! Riccardo!
Il duol che sì mi accora
Vinca la tua bell'anima

RICCARDO

Han vinto le tue lacrime
Vedi, ho bagnato il ciglio.

GIORGIO, RICCARDO

Chi ben la patria adora
Onora la pietà

RICCARDO

Forse, forse dell'alba al sorgere
L'oste ci assalirà.
S'ei vi sarà

GIORGIO

S'ei vi sarà? Ei perirà.

RICCARDO

Ei perirà, sì perirà.

GIORGIO

Mia man non è ancor gelida!
Con te combatterà, sì, sì.

RICCARDO

Se armato ei poi verrà,
per questa mano ei perirà.

GIORGIO

Riccardo! Riccardo!
May the grief that so afflicts me
Win over your good heart!

RICCARDO

Your tears have won...
See, my eyes are brimming.

GIORGIO, RICCARDO

The man who honors his country well
honors mercy...

RICCARDO

It is possible that the army
will attack at the onset of dawn.
If he is there...

GIORGIO

If he is there? He will die.

RICCARDO

He will die, yes he will die.

GIORGIO

My hand has not yet grown cold!
I will fight alongside you!

RICCARDO

If he comes armed, though
by this hand he will perish.

Suoni la tromba (cont).

GIORGIO

Sia voce di terror...
patria, vittoria, vittoria e onor.
Suoni la tromba, e intrepido
io pugnerò da forte;
bello è affrontar la morte
gridando: libertà!
Amor di patria impavido
mieta i sanguini allori,
poi terga i bei sudori
e i pianti la pieta.

RICCARDO, GIORGIO

All'alba!

GIORGIO

Bello è affrontar la morte,
gridando: libertà!

RICCARDO

Suoni la tromba e intrepido
tu pugnerai da forte.
Bello è affrontar la morte, ecc...

GIORGIO, RICCARDO

All'alba!

Bello è affrontar la morte, ecc...

**Viens, Mallika...Dôme épais
from "Lakmé"**

The priestess Lakmé is kept in seclusion by her father outside a Hindu city. In the opening moments of the opera, Lakmé and her attendant, Malika, are gathering flowers outside in the garden.

LAKME:

Viens, Mallika, les lianes en fleurs
Jettent déjà leur ombre
Sur le ruisseau sacré qui coule,
calme et sombre,
Eveillé par le chant des oiseaux tapageurs!

MALLIKA:

Oh! maîtresse,
C'est l'heure où je te vois sourire,
L'heure bénie où je puis lire
dans le coeur toujours fermé de Lakmé!

GIORGIO

With the voice of terror...
Country, victory and honor.
Sound the trumpet and fearlessly
I will fight courageously.
It is a fine thing to face death
crying: liberty!
Love of one's country undaunted
reaps bloodstained laurels
afterward let mercy dry
honorable sweat and tears.

RICCARDO, GIORGIO

At dawn!

GIORGIO

It is a fine thing to face death
crying: liberty!

RICCARDO

Sound the trumpet and fearlessly
you will fight courageously.
It is a fine thing to face death, etc...

GIORGIO, RICCARDO

At dawn!

It is a fine thing to face death, etc...

Come, Mallika, the creepers are in flower
They already cast their shadows
On the sacred river which flows,
calmly and serenely,
They have awakened by the song birds!

Oh! mistress,
This is the time when your face smiles,
The time when I can read
Lakmé secrets hidden in her heart!

BOTH:

Sous le dôme épais, où le blanc jasmin
A la rose s'assemble,
Sur la rive en fleurs
riant au matin,
Viens, descendons ensemble.
Doucement glissons
De son flot charmant
Suivons le courant fuyant:
Dans l'onde frémissante,
D'une main nonchalante,
Viens, gagnons le bord,
Où la source dort
Et l'oiseau, l'oiseau chante.
Sous le dôme épais,
Sous le blanc jasmin,
Ah! descendons ensemble!

LAKME:

Mais, je ne sais quelle crainte subite,
S'empare de moi,
Quand mon père va seul
à leur ville maudite;
Je tremble, je tremble d'effroi!

MALLIKA:

Pourquoi le Dieu Ganeca le protège,
Jusqu'à l'étang où s'ébattent joyeux
Les cygnes aux ailes de neige,
Allons cueillir les lotus bleus.

LAKME:

Oui, près des cygnes
aux ailes de neige,
Allons cueillir les lotus bleus.

BOTH:

Sous le dôme épais, où le blanc jasmin
A la rose s'assemble,
Sur la rive en fleurs
riant au matin,
Viens, descendons ensemble.
Doucement glissons
De son flot charmant
Suivons le courant fuyant:
Dans l'onde frémissante,
D'une main nonchalante,
Viens, gagnons le bord,
Où la source dort
Et l'oiseau, l'oiseau chante.
Sous le dôme épais,
Sous le blanc jasmin,
Ah! descendons ensemble!

Under the dome of white jasmine,
Entwined with the rose together,
On the bank covered with flowers,
Laughing through the morning,
Let us descend together.
Gently floating
on its charming swells
On the river's current:
On the shining waves
One hand reaches out to,
Reaching for the bank,
Where spring sleeps
And the birds, the birds sing.
Under the dome of jasmine,
Under the white jasmine,
Ah! Let us go together!

But, I do not know subtle fear,
Enfolds me,
When my father goes alone
to that cursed town;
I tremble, I tremble in fear!

For the god Ganessa protects him,
Let us venture to the joyous pool
The swans with wings of white are happy,
Let us go there and gather the blue lotus.

Yes, near the swans,
with wings of white
Let us go there and gather the blue lotus.

Under the dome of white jasmine,
Entwined with the rose together,
On the bank covered with flowers,
Laughing through the morning,
Let us descend together.
Gently floating
on its charming swells
On the river's current:
On the shining waves
One hand reaches out to,
Reaching for the bank,
Where spring sleeps
And the birds, the birds sing.
Under the dome of jasmine,
Under the white jasmine,
Ah! Let us go together!

Là ci darem la mano
from "Don Giovanni"

Don Giovanni entices the peasant maid Zerlina into an elicit romantic tryst, but encounters some initial flirtatious resistance. When he finally succeeds in winning her over, the two departing lovers are intercepted by Giovanni's jilted lover Donna Elvira.

DON GIOVANNI:

La ci darem la mano,
la mi dirai di sì.
Vedi non e lontano:
partiam, ben mio, da qui.

There you will give me your hand,
there you will tell me "yes"
You see, it is not far;
Let us leave, my beloved.

ZERLINA:

Vorrei e non vorrei;
mi trema un poco il cor.
Felice, e ver sarei,
ma puo burlarmi ancor.

I'd like to, but yet I would not.
My heart trembles a little.
It's true I would be happy,
but he may just be tricking me.

DON GIOVANNI:

Vieni, mio bel diletto!

Come, my dearly beloved!

ZERLINA:

Mi fa pieta Masetto!

I'm sorry for Masetto.

DON GIOVANNI:

lo cangiero tue sorte

I will change your life!

ZERLINA:

Presto, non son piu forte!

Soon I won't be able to resist.

DON GIOVANNI:

Vieni! Vieni!
La ci darem la mano!
la mi dirai di sì.
Vedi non e lontano:
partiam, ben mio, da qui.

Come! Come
There you will give me your hand
there you will tell me "yes"
You see, it is not far;
Let us leave, my beloved.

Andiam! Andiam!

Let us go!

ZERLINA:

Andiam!

Let us go!

DON GIOVANNI AND ZERLINA:

Andiam, andiam, mio bene,
a ristorar le pene
d'un innocente amor! etc...

Let us go, let us go, my beloved,
to sooth the pangs
of an innocent love

Sextet

from Lucia di Lamermoor Act II, Scene 2

Lucia, in love with Edgardo, has been forced by her brother Enrico to sign a marriage contract with Arturo, convinced by false evidence that Edgardo has been unfaithful. As Lucia signs the document in front of a gathering of friends and her lady in waiting, Alisa, Edgardo breaks into the castle. Believing that it is Lucia who has broken faith with him, Edgardo sees that Lucia has signed under duress. The thoughts of the various characters at this moment are revealed in the famous sextet.

EDGARDO (aside)

Chi mi frena in tal momento,
Chi troncò dell'ire il corso?
Il suo duolo, il suo spavento
Son la prova, son la prova d'un rimorso!
Ma qual rosa inaridita,
Ella sta fra morte e vita!
Io son vinot, son commosso,
T'amo, t'amo, ingrante, t'amo ancor!

ENRICO (aside)

Chi raffrena il mio furore,
E la man che al brando corse?
Della misera in favore
Nel mio petto u grido sores!
E' mio sangue! L'ho tredit!
Ella sta fra morte e vita!
Ah, che spegnere non posso
I rimorsi del mio core, del mio cor!

LUCIA

Io sperai che a me la veita
Trnoca avesse il mio spavento,
Ma la morte non m'aita –
Vivo ancor per mio termento!
Da' miei lumi cadde il velo,
Mi tradi la terra e il cielo!
Vorrei piangere, e non pssò,
M'abbandona, m'abbandona il pianto ancor.

RAIMONDO

Qual terribile momento
Più formar son so parole!
Densa nube di spavento
Par che copra I rai del sole
Come rosa inaridita,
Ella sta fra morte e vita,
Chi per lei non è commosso,
Ha di tigre in petto il cor.

Who curbs me at such a moment,
Who stemmed the flood of my anger?
Her grief, her terror, are the proof,
Are the proof of her remorse!
But like a withered rose,
She hovers between death and life!
I surrender, I am touched,
I love you, ungrateful girl, I love you still!

Who checks my fury,
And the hand which darted to my sword?
I heard within me a plea
For the unhappy girl!
She is of my blood! I have betrayed her!
She hovers between death and life!
Ah, I cannot quell
The remorse in my soul!

I hoped that terror
would cut short my life,
but Death will not help me . . .
I must live on in anguish!
The veil fell from my eyes,
I was betrayed by earth and Heaven!
I would weep, but I cannot
Even tears have forsaken me.

What a terrible moment!
I cannot find words to say!
A dense cloud of terror
seems to dim the sun's rays!
Like a withered rose,
she hovers between death and life,
whoever does not feel for her,
Has the heart of a tiger.

ALISA

Come rosa inaridita,
Ella sta fra morte e vita,
Chi per lei non è commosso,
Ha di tigre in petto il cor.

ARTURO

Qual terribile momento
Più formar son so parole!
Densa nube di spavento
Par che copra I rai del sole

Like a withered rose,
she hovers between death and life,
whoever does not feel for her,
Has the heart of a tiger.

What a terrible moment!
I cannot find words to say!
A dense cloud of terror
seems to dim the sun's rays!

Edwin Andereck has sung leading and supporting tenor roles in regional opera organizations such as the Cincinnati Opera, Cleveland Lyric Opera, Charlotte Opera, the Pine Mountain Music Festival, and Cedar Rapids Opera Theatre. Andereck received the Doctor of Musical Arts Degree in Voice from the University of Cincinnati, College Conservatory of Music. He is currently an Associate Professor of Music at Luther College in Decorah, Iowa, and serves as President of the Iowa Chapter of the National Association of Teachers of Singing (NATS).

Pianist **Xiao Hu** has performed in various parts of the world including Carnegie's Weill Recital Hall and Merkin Concert Hall in New York City, United Nations in Vienna, and many concert halls in China. Hu performs regularly with her husband, Du Huang, as the *Unison Piano Duo*. They have generated enthusiastic responses from audiences and critics alike. As the *Wuhan Morning Post* states "the duo plays with heartfelt emotion and seamless ensemble...best piano duo concert heard in years." Hu received her Doctor of Musical Arts degree from the State University of New York at Stony Brook under the guidance of pianist Gilbert Kalish. She holds both her Bachelor's (*summa cum laude*) and Master's degrees from the University of Cincinnati. Dr. Hu has been a member of the piano faculty at Luther College since 2002.

American soprano, **Karen Kanakis**, though just beginning her professional singing career, has already had success performing many of the major roles in her wide-ranging repertoire, including the title roles in *Lucia di Lammermoor* and *La Traviata*, Countess Almaviva in *Le Nozze di Figaro* and Rosalinde in *Die Fledermaus*. Active also in Oratorio, Ms. Kanakis has been a featured soloist with symphony organizations performing Mendelssohn's *Elijah*, Handel's *Messiah*, Haydn's *Die Schöpfung*, and Brahms's *Requiem*. A regional finalist in the Metropolitan National Council Auditions, Ms. Kanakis received her Bachelor of Music cum laude from Southwest Missouri State University and her Master of Music from Stephen F. Austin State University in Texas. She won a Rotary International Scholarship to continue her studies at the Staatliche Hochschule für Musik Westfalen-Lippe in Detmold, where she studied with the eminent bass-baritone Thomas Quasthoff. She went on to the University of North Texas, winning the Concerto/Aria competition in 1999, and currently has ABD status on the DMA degree in voice and opera. She has also completed Apprentice Artist programs with both Des Moines Metro Opera and the Utah Festival Opera Company. Ms. Kanakis is on the voice faculty at Luther College.

Catherine McCord Larsen enjoys an active career as a soloist in performances of oratorio, baroque opera, and chamber music recitals. Recent appearances include Handel's "Messiah" with the Lyra Baroque Orchestra and Arvo Pärt's "Magnificat" with the St. Paul Chamber Orchestra. She is also a member of the voice faculty at Northwestern College in St. Paul, MN, where she teaches private lessons and class voice. Ms. McCord Larsen is a former member of the Dale Warland Singers, The Los Angeles Master Chorale, and I Cantori of Los Angeles with whom she toured under Columbia Artists Management. As a member of the Screen Actor's Guild, Ms. McCord Larsen has recorded several motion picture soundtracks, including scores by John Williams and James Newton Howard, as well as numerous national commercials to her credit. 2005 will mark her second season with Lutheran Summer Music.

Baritone **Brian Leeper**'s performing credits include over 20 major operatic roles throughout the United States and abroad, and oratorio appearances with acclaimed conductors Robert Shaw, Robert Page, and Leon Botstein. Mr. Leeper is the Voice Area Coordinator at the University of Wisconsin - Whitewater where he teaches studio voice, diction, and directs the Opera Workshop. 2005 marks Brian's fourth summer at LSM.

Pianist **Cheryl Lemmons** is from Snyder, TX, and is the staff accompanist at Abilene Christian University from which she received a Bachelor of Music Education degree. She holds a Master of Music Degree in piano performance from Hardin-Simmons University. Her former teachers include Lynn Bethel Baldwin, Ronald Rathbun, and Dan McAlexander, and she has also studied with Harold Heiberg at the University of North Texas. She has participated in master classes and workshops with such names as John Wustmann, Martin Katz, and Seymour Bernstein.

Dr. David L. Mennicke is Director of Choral Studies and Music Department Chair at Concordia University, St. Paul. He is Director of Adult Choirs at Bethlehem Lutheran Church in Minneapolis. His choirs have performed for numerous MMEA/ACDA conventions, Minnesota Orchestra concerts, Poland's *Gaude Mater* Festival, and the 2004 Pentecost Vespers at the *St. Thomas Kirche* in Leipzig, Germany. He is a published arranger, a member of the Grammy Award-winning Oregon Bach Festival Chorus, and guest clinician and/or conductor for over 100 festivals or clinics. His degrees are from St. Olaf College (*summa cum laude*) and the University of Arizona.

A native of Salt Lake City, baritone **Gary Moss** has served on the faculty of UW Oshkosh. Gary completed his Master's and Doctorate degrees in voice performance at the University of Michigan. Roles include Ford in *Falstaff*, Papageno in *The Magic Flute*, Giorgio Germont in *La Traviata*, and Count Almaviva in *Le nozze di Figaro*.

Dr. Beth Ray currently serves as Assistant Professor of Voice and Diction at Luther College in Decorah, Iowa. She previously taught at Ithaca College School of Music in Ithaca, New York. As a singer, Ray is an active performer in oratorio, opera, and recital, appearing with professional orchestras in Texas, New York, Wisconsin, and Minnesota. Dr. Ray was a student at the Lutheran Summer Music Academy and Festival in 1982, and has served on the Lutheran Summer Music voice faculty in 2000 and 2003.

Karen Wilkerson is an active singer, educator, and conductor in the Twin Cities area. She has performed with the Minnesota Opera and the Dale Warland Singers. Ms. Wilkerson is director of adult choirs and handbells at Saint Michael's Lutheran Church, Roseville. She is on the voice faculty of Northwestern College, and in January of 2004 was a visiting professor at Gustavus Adolphus College. Wilkerson also is on the faculty at Luther Seminary. She holds degrees from California State University, Northridge, and Westminster Choir College. This summer marks the eighth year on the voice faculty of Lutheran Summer Music.

This event was supported through the generosity of Judith M. Duda

We ask that all members of the audience refrain from photographing or recording the performance. Please be sure that all cell phones, beepers, alarms, and similar devices are turned off.

*A recording of this performance may be ordered.
A brochure will be available following the performance.*

*You are invited to attend the next events of
The 2005 Lutheran Summer Music Festival:*

Bach Cantata and Vespers
Main Hall
Center for Faith and Life
Luther College
Thursday, July 14th, 8:00 p.m.

Omega String Quartet
Noble Recital Hall
Jenson-Noble Hall of Music
Luther College
Friday, July 15th, 8:00 p.m.

Movēre Wind Quintet
Noble Recital Hall
Jenson-Noble Hall of Music
Luther College
Sunday, July 17th, 8:00 p.m.

*This concert is the twelfth event of
The 2005 Lutheran Summer Music Festival*

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Omega String Quartet

Ayako Yonetani, violin

Ray Iwazumi, violin

Spencer Martin, viola

Andrea Lysack, cello

*Noble Recital Hall
Jenson-Noble Hall of Music
Luther College
Friday, July 15th, 8:00 p.m.*



Program

String Quartet in F Major, Op. 18, No. 1

Ludwig van Beethoven
(1770-1827)

- I. Allegro con brio
- II. Adagio affettuoso ed appassionato
- III. Scherzo: Allegro molto
- IV. Allegro

Quartetsatz (Quartet Movement) in C Minor, D. 703

Franz Schubert
(1797-1828)

- I. Allegro assai

String Quartet in G Minor, Op. 10

Claude Debussy
(1862-1918)

- I. Animé et très décidé
- II. Assez vif et bien rythmé
- III. Andantino – doucement expressif
- IV. Très modéré – très animé

This event was supported through the generosity of Ms. Judith M. Duda

With additional support from Roger and Delayne Thake

Ray Iwazumi holds a BM, MM, and DMA from The Juilliard School and two additional masters degrees, both with 'highest distinction,' from the Brussels Royal Conservatory. His violin studies have been primarily with Dorothy DeLay, Hyo Kang, and Igor Oistrakh. He regularly performs with his sister in the "Ray and Amy Violin Duo" and is an active researcher having produced the first serious study of the Six Sonatas for solo violin of Eugène Ysaÿe.

Canadian cellist **Andrea Lysack** is known to audiences worldwide. Known for her boundless élan and vibrant personality, her love of performing is truly infectious. Former member of the Malaysian Philharmonic Orchestra in Kuala Lumpur and the Thunder Bay Symphony in Canada, Ms. Lysack is currently Assistant Principal Cello of the Windsor Symphony Orchestra. With the Schleswig-Holstein Musik Festival Orchestra under such conductors as Herbert Blomstedt, Esa-Pekka Salonen, Heinrich Schiff, and Christoph Eschenbach, Andrea performed in the major concert halls of Europe (Concertgebouw in Amsterdam, Rotterdam, Philharmonie Hall in St. Petersburg, Berlin, Helsinki, Tallinn, Riga, Hamburg, Lubeck, and Copenhagen). Ms. Lysack holds degrees from McGill University (Montreal) and the State University of New York at Stony Brook. Her musical mentors include Timothy Eddy, Antonio Lysy, Gil Kalish, and the late Julius Levine. This summer, Andrea is delighted to begin her tenure at the Lutheran Summer Music Academy and Festival.

Highly sought out as both violist and teacher, **Spencer Martin**, has performed and taught at numerous festivals throughout the U.S., Canada, Israel, and Europe including the Jerusalem International Symphony Orchestra, Hartwick College Summer Music Festival and Institute, the Niagara International Chamber Music Festival, and the Lutheran Summer Music Academy. Dr. Martin is presently on the faculty of Luther College where he teaches viola, violin, and conducts the Luther College Philharmonia. Dr. Martin received a Bachelor of Music Degree *cum laude* from Butler University, a Master of Music Degree from Wichita State University, and a Doctor of Musical Arts Degree from the University of Minnesota.

Ayako Yonetani began violin studies at the age of five with Saburo Sumi. She made her solo debut in Tokyo at age ten after winning the Japan National competition. Dr. Yonetani received her Bachelors, Masters, and Doctoral degrees from the Juilliard School where she studied with Dorothy DeLay, Hyo Kang, and Masao Kawasaki. Currently she is an associate professor of violin and viola at the University of Central Florida and is also a member of Japan's Kioi Sinfonietta Tokyo. 2005 marks Dr. Yonetani's third year teaching at the Lutheran Summer Music Academy & Festival.

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*A recording of this performance may be ordered.
A brochure will be available following the performance.*

*You are invited to attend the next events of
The 2005 Lutheran Summer Music Festival:*

Movēre Wind Quintet

Noble Recital Hall
Jenson-Noble Hall of Music
Luther College
Sunday, July 17th, 8:00 p.m.

Festival of Hymns

Main Hall
Center for Faith and Life
Luther College
Monday, July 18th, 8:00 p.m.

Student Chamber Music Recital

Noble Recital Hall
Jenson-Noble Hall of Music
Luther College
Wednesday, July 20th, 8:00 p.m.

*This performance is the fourteenth event of
The 2005 Lutheran Summer Music Festival*

